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AN EXHIBITION OF OLD AND MODERN HANDICRAFTS IN THE PEABODY INSTITUTE, BALTIMORE

OLD AND MODERN HANDICRAFTS

AN EXHIBITION HELD IN BALTIMORE

BY ELISABETH SPALDING

THE exhibition of old and modern Handicrafts, held under the auspices of the Handicraft Club of Baltimore, in the galleries of the Peabody Institute of that city, which opened on March 15th and continued until April 2d, was very noteworthy. In the Foreword of the attractive catalogue the objects of the exhibition were given as follows: first, to show the present high standard of craftsmanship attained; second, to establish the connection between modern craftsmanship and that of earlier generations by displaying both old and new work together; and third, to give to Baltimore students and craftsmen an opportunity to study some of the splendid old work

produced under the more favorable artistic conditions of other days.

On entering the great hall one was at once impressed by the delightful way in which it had been spaced into compartments by the skilful use of canvas-covered partitions, which gave ample backgrounds, interesting corners and lightings, and were left open enough to allow visitors through to the hall of Sculpture where every afternoon tea was served. This was an important feature, giving as it did the necessary opportunities to art workers and art patrons to meet socially and get in closer touch. One was next struck by the delightful harmony of color prevailing throughout,

the general impression received, being of rich satisfying and varied combinations of textures, forms and fabrics. It was very alluring and prepared one at once for the immediate enjoyment of the delightful things which the catalogue had led one to expect. Many of the best known and esteemed workers were to be found represented, as well as less known but promising ones.

To the left of the entrance a large room was luxuriously hung with the sumptuous tapestries, rugs and curtains of the Herter Looms. They gave a palatial background of rare color, choice pattern and interesting weave. Contributing also to the rich appearance of the room were wonderfully fine old pieces of Italian Renaissance furniture, chairs, a desk and music stand, all especially lent by the owners. Singularly in keeping were a beautiful box in rich dark leather, handsomely tooled in an all-over pattern by Florence D. Boit, of Brookline, Massachusetts, and a case of delightful leather work, and beautifully bound books, among which was a sermon preached in Emmanuel Church, Baltimore, in commemoration of the opening of the building by the Rector, Rev. J. Houston Eccleston, printed under the direction of N. T. Munder, the page designing being by Howard Sill, and the beautiful cover with its finely-tooled design and faultless binding the work of Eleanore Sweringen, of Baltimore. A Guest Book, by Mrs. M. Jerome Pendergast, held the attention. Card cases, portfolios, table mats and desk necessities by Elise Ingle, Sarah Ireland, Grace Fields and others were expressive of artistic feeling and sincere workmanship.

It is good to hear of art once more finding expression in the making of beautiful things used for worship. Arthur S. Williams, of Boston, showed a beautiful brass Alms Basin with enamel decoration, and James T. Woolley, also of Boston, a Communion Service, designed by Frank E. Cleveland, ordered through the Handicraft Club of Baltimore for the Church at Nenana, Alaska. A handsome Stole with figures embroid-

ered on each end in exquisite coloring was the work of Blanche M. Barton.

Especially notable in this remarkable room was the display of Pewabic Pottery, made under the direction of Mary Chase Perry. Not only were the color harmonies superb, but an unusual lustre shone and glimmered enchantingly on the surface of tiles and jars.

It was difficult to choose for merit among the admirable output of the different potteries. The Newcomb College School of Art showed strikingly lovely vases in unity of design and form with color unexcelled; the Rookwood Pottery charmed with its new designs, and the Marblehead followed close in interest. Credit was given in the catalogue to the designers of all the fine pieces. Frederick E. Walrath, of the Mechanics' Institute, Rochester, introduced well-modeled figures in centerpieces and bowls; the Dedham Pottery showed its always interesting crackle ware; the Grueby Pottery, with its unrivaled surface, texture and glaze, was also well represented. Beneath the magnificent water colors of the proposed Baltimore Cathedral, designed by Cram, Goodhue and Ferguson, was a fascinating collection of tiles from the Pottery and Tile works of Enfield.

Nothing in the whole exhibition was more worthy of commendation than the varied display of stenciling. Flatness of tone, well-kept edges of color and feeling for the weave were significant in the charmingly sensitive work of Caroline Hofman and Mary B. Lambert as well as in the lovely scarfs of Amy M. Hicks, the specially nice designs of Grace E. Fields and the beautiful hangings, opera cloaks and cushion covers of Lydia Bush-Brown. The Looms of Baltimore, showed handsome hangings and table sets with clever use of the "spot" in all-over pattern as well as good border designs based on floral and geometric forms. Mr. Neligh, of the Washington Neighborhood House, showed wonderful dyed stuffs. The Deerfield Society of Blue and White Needlework sent a very choice collection



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of dyed, woven and embroidered pieces, original and fine in color and design. The old samples, and the astonishing examples of mending, darning and painstaking stitches of long ago lent by Mrs. W. Whittredge were so exquisitely done as to be more than worthy the place given them among modern arts.

Of special interest was the carefully guided work of the blind, and of social as well as artistic significance the work of settlements and industries, such as the work from the Paul Revere Potteries, Boston; the Neighborhood House, Washington, and the Allanstand Cottage Industries, Asheville, N. C., reproducing



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the old combinations of colors, the old weaves, the old patterns in coverlets, rugs and portières.

Then the baskets—so well made, so finely constructed, so good in color, so well shaped. Very interesting were the materials used—Colorado sage, Texas grass, pine cones and ferns, and other

growing woody things. Useful and durable, these baskets come from Hingham, Mass.; Asheville, N. C.; Deerfield, Mass.; Bellefonte, Pa., and San Antonio, Texas. With them was shown an extraordinarily interesting loan collection of Indian baskets.

There was much decorated china of

excellent conventional design and careful execution. Of special value seemed the work of Phœbe C. Schreiner with designs carried out in raised enamel.

Very interesting work was to be seen in illuminating and printing. Especially strong was a large illumination in dark coloring by Margaret Haydock. The color etchings by Gabrielle de V. Clements, had great charm; the bookplates and cards by Alexandrine McEwen real interest.

There were examples of printing by the N. T. A. Munder Co., of Baltimore, and of fine photography of the nude by J. E. Bennett, and more illuminations by Robert W. Hyde. Mr. Robert Garrett lent his valuable collection of manuscripts, illuminations and printed books.

The case of jewelry was full of fine things. Here were set forth examples by Jessie Ames Dunbar, George J. Hunt, E. A. Schroedter and Margaret Rogers, of Boston; Eleanor Deming and Helen Keeling Mills, of New York; Millicent Strange, of Washington; Ida Pell Conklin, of Minneapolis; Mildred G. Watkins, of Cleveland, and others. Interesting to compare with them was an elaborate necklace, made by the London Guild of Handicraft.

One of the most striking and complete exhibits was that of Silverware.

Blanchard Brothers, of Troy; George P. Blanchard Co., of Gardner, Massachusetts; Jane Carson Barron, of Cleveland; George C. Gebelein, Adolphe C. Kunkler, of Boston, were all represented, but Arthur T. Stone, of Gardner, Massachusetts, showed the most important collection.

A very prominent place was deservedly given to Theodore Hanford Pond, the head of the Applied Art Studios of Baltimore. His silverware was set out to great advantage on a dining room table where one could test the strength and usefulness of his well-thought-out and well-wrought pieces.

The remarkable loan collection of old silver perhaps could not have been excelled in any other city in the country and deserves a whole article to itself.

It is to be hoped that an appreciation of this great Arts and Crafts movement of ours which this exhibition, with work from so many different places, and one with such earnest purpose and sincerity of intention cannot but call forth, will lead to the multiplying of art patrons of all classes of rich and poor, appreciative persons who, realizing the joy of the work, and the joy of possessing the work, will both support the movement, and enter the ranks of active and well-trained workers.

THE NATIONAL ACADEMY OF DESIGN EXHIBITION

BY ELISABETH L. CARY

THE Spring Academy was well up to the standard to which it has accustomed us. There was enough to enjoy in the old familiar way. A bold note was struck in the Vanderbilt Gallery, which was beautifully arranged by the way, with the "Portrait Study," by Cecilia Beaux. The sitter was a very long young woman. Her feet were stretched out far in front of her, charming little feet ex-

quisitely painted, and the observer was grateful for their delicacy after traversing the length of the yellow robe, with its big pattern of purple flowers. There was plenty of air in the room, and there was a figure of a man "up stage," with his back to us, making a picturesque accent in the composition.

In the same gallery was Henry Salem Hubbell's picture of a woman standing